

# CANADIAN MOVING PICTURE DIGEST

Vol. 21, No. 28

TORONTO 2, CANADA

November 9th, 1929

## WATCH LEO OF M-G-M!



The Magician of Showmanship, having given the world **HOLLYWOOD REVUE—DYNAMITE** and a flock of week after week hits, now says:

## IT'S JUST THE BEGINNING OF M-G-M'S DELUGE OF DIALOGUE DELIGHTS!

### SO THIS IS COLLEGE

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The most dashing, thrilling  
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### MARION DAVIES DULCY

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a performance! The stage hit!

## METRO-GOLDWYN-MAYER IS YOUR ROCK OF GIBRALTAR!

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*from the showmen of* **METRO-GOLDWYN-MAYER**

*(Long on Shorts!)*



# Canadian Moving Picture DIGEST

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RAY LEWIS

Editor and Managing Director

Vol. 21, No. 28

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## Mayor Walker



**H**IS HONOUR, MAYOR WALKER, otherwise "Jimmie," carried his re-election by a majority of 500,000 over his political opponents.

Despite the popularity of "Jimmie," both he and his supporters took nothing for granted. "Jimmie" was presented in a manner which showed New York that "Jimmie" was out to win.

We have heard of elections being lost by a candidate, because his friends failed to go out and vote for him, taking it for granted that an election was a certainty.

While the "sure-ones" relaxed, the others who were out to "win territory" put their candidate over, every one of them registering a vote.

The same method of procedure, as adopted by the supporters of Mayor Walker, should be followed by our Industry! Take neither star, nor trademark for granted, nor place your dependence on the theatreowner. Put over your picture, or star, your trademark like a political campaign, "Jimmie's Campaign!"

Organize and publicize your strength; and keep "plugging" to get returns.

Take nothing for granted, for even a star has been known to fall out of the heavens; and who are we to believe that we are more fixed in the Heaven of our Success than are the stars!

I was glad to see the Industry of Motion Pictures support "Our Jimmie," for ours he is, nationally and internationally; and the best thing that ever happened to him and to our Industry was the battle at Washington with its result.

Life uses strange means to mould us to its service.

The man who gets a "swift kick" in his "posterior," feels indignant, or "less than the dust," but it sometimes takes a kick just in that place to make a man realize that his "seat" should be sitting among the mighty; and that Life has taken this method of urging him on.

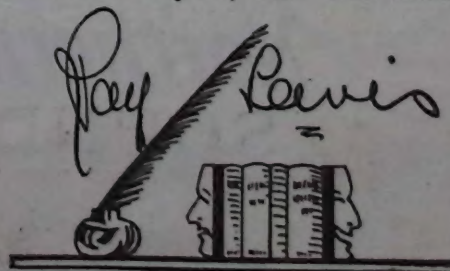
"Jimmie," "Our Jimmie," has been a Showman, a player, a liberty-crying apostle in our Industry, as well as an organizer!

His apprenticeship has served him well, since "all the world's a stage and we are players."

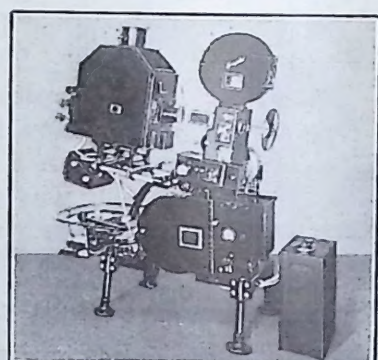
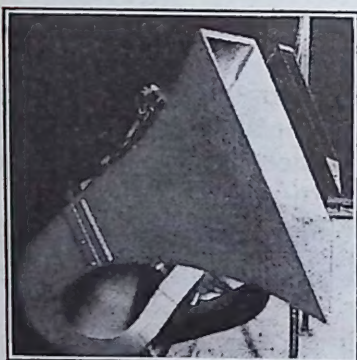
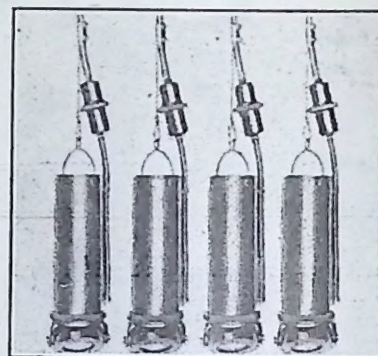
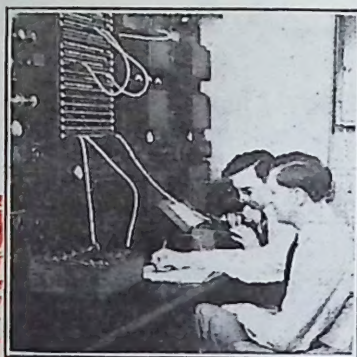
"Mayor James Walker," "Senator Walker," "Governor Walker," it is in the cards!

Good luck, "Jimmie," for the Industry wishes this for you; and will back you!

Your luck will be our good luck, and both our good fortunes will reflect prosperously and profitably upon the people, who have faith in us to serve them faithfully and well!







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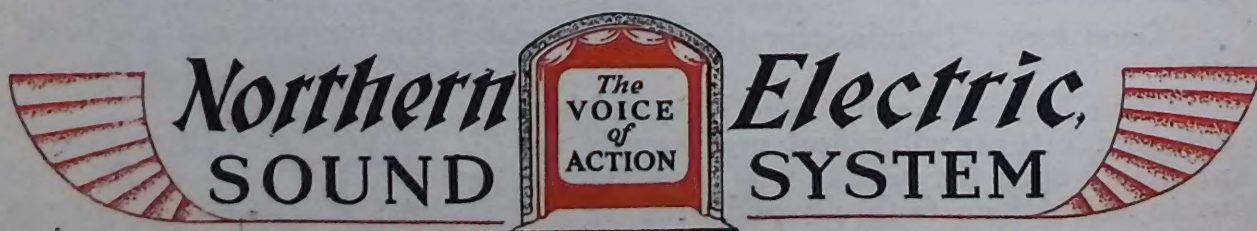
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**MARY NOLAN  
SHANGHAI LADY**

With James Murray, Wheeler Oakman. From the play by John Colton, author of "Rain." A John Robertson Production.

**The COLLEGE  
RACKETEER**

With James Murray, Kathryn Crawford, Jackie Hannon, George Hackathorne. Story by Lambert Hillier. A Reginald Barker Production.

**The COHENS  
and KELLYS in  
SCOTLAND**

Starring  
GEORGE  
SIDNEY  
and  
CHARLIE  
MURRAY

**The SHANNONS  
OF  
BROADWAY**

Starring  
THE GLEASONS  
(James and Lucille)  
With Charles Grape-  
win, Mary Philbin,  
John Breeden. An  
Emmett Flynn Pro-  
duction.

**MARY NOLAN  
in  
"UNDERTOW"**

With John Mack Brown.  
Story by Wilbur D.  
Steele. A Harry Pollard  
Production.

**JOHN  
BOLES  
LAURA  
LA PLANTE in  
LA MARSEILLAISE**

With Lucien Little-  
field. Story by Hous-  
ton W. Branch. A  
Paul Fejos Production.

**Joseph Schildkraut  
in  
"The MISSISSIPPI  
GAMBLER"**

With JOAN BEN-  
NETT. Story by  
Leonard Fields and  
Karl Brown. A  
Reginald Barker  
Production.

**Skinner  
Steps Out**

GLENN TRYON—  
MERN A KEN-  
NEDY. Story by  
Henry Irving Dodge.  
A William James  
Craft Production.

**JOSEPH  
SCHILDKRAUT  
in  
"Out to Kill"**

With Edward  
G. Robinson  
and Barbara  
Kent. Story by  
Henry La Cos-  
sitt. A John  
Robertson Pro-  
duction.

Hot numbers?...You said it! Red-hot, sizzling, BOX-OFFICE burners... Yes sir... The season of greater talking pictures is here, and Universal leads the parade... Look 'em over... BIG ONES of all kinds... and a smashing silent version on each... Presented by CARL LAEMMLE.

Don't fail  
to read  
complete  
details in  
UNIVERSAL  
WEEKLY

*Forward March with Universal!!*



# RAW



RAY LEWIS

# PRESENTS

I HAD an opportunity while in New York to look at Universal's News Reporter. It's a "natural," and lest this is not sufficiently explanatory, let me emphasize that it is a newsy, talking news reel, which reports the events of the day.

*Don't miss the importance of the "events of the day," because Universal's News Reporter does just that, having cameramen on the spot of the "Big Doings," through a tie-up recently arranged with the leading newspapers across the United States and Canada.*

THE TORONTO DAILY STAR is the tie-up here in Ontario. The event is screened and an invisible interlocutor tells you all about the spectacle, game, or public function, omitting, however, much to my comfort and the general entertainment, to read the titles aloud.

*Whoever started the idea of reading titles aloud in Talking News Reels, should be gagged. Now that we have educated audiences to stop reading titles aloud, there is no reason why picture producers should commit this atrocity.*

*Universal's News Reporter gives you the title, but the "man on the job," doing the broadcasting, takes a rest with every title, which is as it should be. The News Reporter is a good title; and if the Standard of Quality is maintained, Universal has certainly hit on an entertainment value of much value in their Talking News Reel!*

"THE GOLDDIGGERS OF BROADWAY," Warner Bros., is an all-colour feature. It is just what its title suggests, although there is a vein of sentiment running through the story, which of course has its love-theme. The little and big "goldiggers" manage to successfully dig; and according to the Warner Bros. picture they leave their victims "without a stain upon their character."

*It's an art, girls and boys, I understand the oldest art in the world, the art of "gimme" - "gimme" - gimme," set in a modern setting to fit this age. It deals with "takers," who give nothing in return, which makes the story moral, despite the fact that women of this kind are much more despised than those who are "traders."*

*However, we are not moralists bent on determining what is moral, for "The Goldiggers of Broadway" has not been produced to preach a sermon on morals, but for the public's entertainment.*

THE WEDDING BELLS ring joyfully for two little "goldiggers" at the finale; and early in the picture we have a pioneer "goldigger" who has been reduced to selling soap in her old age, which teaches you to refrain from "golddigging," unless

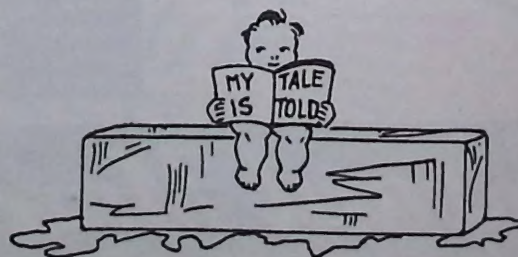
you can retain what you dig. Perhaps that is not the answer at all, but a warning to young "goldiggers" that "all is not gold that glitters;" and that it is much better to direct our energies in another direction.

The picture never stops moving; and the tired business man and woman, the jaded housewife, the girl who is longing for a "fling" can relax and enter into the swing of "The Goldiggers of Broadway" without any more serious after effects than a Summer's Shower!

IN A RECENT article headed, "More Whoopee needed in Churches to Draw In The Young People," the American Federation of Lutheran Brotherhood, heard some interesting suggestions made by John Gulliken, Treasurer. The occasion was the biennial convention. Mr. Gulliken said, "The average church needs pep and a certain amount of restrained whoopee under proper supervision to make it attractive to young people." The same is applicable to our screens, not for its effect on the young only, but to "pep" up the middle-aged, and older generation in quest of relaxation and amusement.

TIFFANY has taken over the Globe Theatre, New York, for a showing of "Woman To Woman," which according to reports, is a fine picture, in fact Phil Hazza, General Sales Manager for Tiffany in Canada, states "Woman To Woman" is good enough and big enough for any theatre." Tiffany has also leased the Gaiety Theatre for the presentation of its other big Tiffany specials. We shall hear more of Tiffany progress for Tiffany is progressing progressively.

The Motion Picture Theatre Owners Convention at Memphis, Tenn., reported that \$1,300,000 in film rentals had been deducted from exhibitors' contracts, nor is this work of adjustment to meet Exhibitors' needs finished. Mr. M. A. Lightman, president of the M. P. T. O. A., is working in constructive harmony with a distributors' committee of which Sidney R. Kent is the chairman, and further reductions will be made where "figures do not lie." It is great stuff, the real way to do business in a big way.





## Observations



By The Editor

*"Let he who observes, observe that he too is being observed in his observations; and therefor let him make his remarks as he observes the subject of them, nor add a tittle, nor a jot to that which passeth between the observer and the observed. So by these rules may all men know the observer is observant."*

WE HAVE a subscription from the Starland Theatre, Aurora, Ont., and a breezy little note from "Arthur," its manager, which reads, "Here it is (the subscription) to congratulate you on your spicy little journal, and may you live long and prosper 'Little Gal.'"

Now don't you think this is "nice of Arthur?" We do, and hence our public appreciation and acknowledgment. Thanks for the subscription. Every little fiver added to what you have, helps to make you "aliver." The rhyme between "fiver and aliver" may not be good poetry, but it is rhyme with a reason!

\* \* \* \*

WE TRY to make The Digest "spicy;" since spice is the very essence of life. Without salt, food, regardless of its wholesomeness, tastes flat; and seasoning your food is what puts "spice" into it; and "pep" into you. Seasoning your pictures, your show is the very life of the box-office and your profits! Many a good picture has fallen flat for lack of a little "spice," or seasoning.

Many a box-office return has been a surprise, because it did not measure up to the quality of the attraction; and this was caused through a lack of "spice" or "pep" in the presentation.

\* \* \* \*

THAT is why Jack Arthur manages to successfully present programmes. Tom Daley is another Canadian exhibitor who "spices" up his show; and Jules Bernstein has this faculty also.

Throughout Canada we have many of these outstanding "spicy" exhibitors. There is Rotsky at the Palace, and Walter Davis in Winnipeg, and Walter Golding at St. John, Joe Franklin at Ottawa. There is Guest, Stapleton, Dahn, Bob Stevens, McLennan at Brockville, Gilmore at Windsor, McGeachie at the Algoma, Sault Ste Marie, Jimmie Lynch of the Runnymede, Toronto; John Hazza at the Capitol, Calgary; Joe Lightstone of the Princess, Montreal; Bill Bailey of the Cum Bac, Toronto; Harry Alexander of the Park, O'Connor of the Prince of Wales, Charles, otherwise Charlie Querrie, all "rip snortin'" Showmen, who understand that "spice" is it, and it "gets it," meaning "the dough."

\* \* \* \*

THOSE we have mentioned are but a very few of the "spicy" Showmen we have in Canada, for while I write we are thinking of Muir of Vancouver, and our Canadianized Englishman, Wilson, at Edmonton; Pete Egan, formerly of Regina, but now in Winnipeg, etc., etc., etc. But before we close we must mention that prize award Class A in Famous Players 100 percent Canadian owned contest, which since the contest has started may have caused us to query, is the chain 100 percent Canadian-owned?

\* \* \* \*

FIRST PRIZE — George Rotsky, Palace Theatre, Montreal.

SECOND PRIZE—Tom Daley, Tivoli Theatre, Toronto.

THIRD PRIZE—W. Roddick, Capitol Theatre, London.

FOURTH PRIZE—Walter F. Davis, Metropolitan Theatre, Winnipeg.

FIFTH PRIZE—P. Egan, Capitol Theatre, Regina.

SIXTH PRIZE—J. M. Robertson, Dominion Theatre, Victoria.

SEVENTH PRIZE—John Hazza, Capitol Theatre, Calgary.

EIGHTH PRIZE—J. Lloyd Dearth, Capitol Theatre, Vancouver.

NINTH PRIZE—Len Bishop, Tivoli Theatre, Hamilton.

TENTH PRIZE—R. Tubman, Regent Theatre, Ottawa.

ELEVENTH PRIZE—Ed. Gilmore, Capitol Theatre, Windsor.

TWELFTH PRIZE—W. P. Wilson, Capitol Theatre, Edmonton.

THIRTEENTH PRIZE—Ray Harrison, Capitol Theatre, St. Catharines.

FOURTEENTH—Jack Arthur, Uptown Theatre, Toronto.

FIFTEENTH PRIZE—Ray Tubman, Imperial Theatre, Ottawa.

SIXTEENTH PRIZE—Ernie Smithies, Capitol Theatre, Kingston.

SEVENTEENTH PRIZE—Harry Dahn, Capitol Theatre, Montreal.

EIGHTEENTH PRIZE—H. A. Bishop, Capitol Theatre, Winnipeg.

\* \* \* \*

WHILE we are on subscriptions and letters there is a thanks due my good old friend Mr. Halstead, who is the President of the Thunder Bay Films, Limited, at Fort William, Ont.

Mr. Halstead is preparing to produce his story, "The Spirit of the Wilderness," but happening to notice what H. M. Thomas of Famous Players Canadian Corp. said about "Ray Lewis," being the mother of "a wonderful boy," Mr. Halstead sends me the following: "My dear Miss Lewis, I enclose herewith a clipping I have taken from the last issue of The Digest reaching our office. I am quite thrilled by the delightful news it conveys, and hereby tender my heartiest congratulations to yourself and to your estimable husband.

If this baby boy, as he reaches manhood, will but emulate in natural talent and ability that demonstrated by his mother, he surely will be qualified to satisfactorily edit The Canadian Moving Picture Digest, or any other publication."

\* \* \* \*

THANK YOU ever so much, Mr. Halstead, for the good wishes! We wish Ray Lewis deserved the congratulations which should be hers in the event that she had recently presented her husband and self with a "baby boy," but that happened thirteen years ago; and since then, "that's all there is, there isn't anymore." The Digest is the present "baby boy" although we do try to make him adult, despite the fact that he is only fifteen years old. By the way, while we are on the subject of this "Thomas Child Presentation," will Mr. Thomas communicate with Ray Lewis; Mr. Halstead is not the only gentleman who has offered congratulations; and Ray Lewis feels that since Mr. Thomas is responsible for presenting the "wonderful child," he should share in the joy of the congratulations!



RADIO'S EIGHTH WON  
OF THE WOR



RIO  
RITA





# R I O R I T A

RADIO'S SOARING  
SENSATION . . .

B. O. RECORD PAR-  
ALYZER HERE...AND  
EVERYWHERE...

Second Packed Month  
Earl Carroll, New York  
\$2. Top . . . . .

Woods Theatre, Chicago, Indef.  
Dallas, San Francisco, Philadelphia,  
Indef. . . To Record Wrecking  
Throngs!

PERFORMANCE SWEEP OF THE YEAR . . . LIFTING  
THE TITAN OF RADIO PICTURES INTO THE FORE-  
FRONT OF SHOW PARADE!



# N. L. Nathanson Too Quiet To Be Quiet

## De Luxe Theatres for Canada to Accommodate the New-Born God of the Screen

SOME few weeks ago, or is it now in the realm of months, the Industry in Canada and the United States received a shock when N. L. Nathanson, Managing Director of the Famous Players Canadian Corp., resigned that office after an interesting discussion had taken place relative to the offer of Gaumont British to buy Famous Players Canadian.

DURING the controversy, several public statements were made, among which was voiced an objection to the sale of Famous Players to Gaumont British owing to the rumour that the British company was American-controlled.

LATER it was learned that the sale of the Canadian Co. to American-controlled interests was not the dominating objection, but that the offer of \$75.00 per share was not considered an adequate offer on a market which looked as if it might take the stock to \$90.00. This deduction was based purely on paper value, at \$75.00 the stock was \$24.00 above the "offered price at the time of the issue," and taking into consideration that this stock was originally "water," or bonus; and that at \$75.00 it had about a \$300.00 value, that it had never paid a dividend, where was the real value upon which \$75.00 was deemed insufficient?

THE ANGLE which from the Zukor standpoint, gave the Canadian Co. into the control of Gaumont British, might have been the influence which stopped the sale, for in the play of "giant against giant," in the "Battle of the Giants," it is not to be expected that Adolph Zukor would willingly agree to a sale of the Canadian Famous to William Fox. The Industry has been watching the Zukor-Fox sweepstakes for some time in other fields.

SINCE the Shareholders appear to have nothing to say in the matter, the control of the situation being in the hands of Zukor and Killam, and these two gentlemen apparently working as one, it appears as if no move will be made in connection with Famous Players Canadian, save that move which will prove agreeable to these gentlemen. It is not likely that N. L. Nathanson, who is still one of the three members of the voting trust, will agree with either of the other members who disagreed with him, to such an extent that he stepped out of the company as managing director, nor is it likely that either Zukor or Killam will agree with "N. L.," which leaves a voting trust in control of the destiny of Famous Players agreed to disagree.

NOT a very "good break" for the other shareholders; and a condition which should establish a precedent in reference to all companies in which the public "carry the baby," whereby all the shareholders should be considered on a matter as important to their interests as is the issue of the Famous controversy. If the three in trust of the voting shares of Famous are now at "loggerheads," the investment of the minority shareholders is not adequately protected, for the game which will be played now will be a game where the investment of the shareholders will not be the consideration. Power will play against power.

IT IS NOT a new game, but one well-known in the world of public companies, but that does not alter the fact that it is not a fair game. Most of the directors of Famous have had their early investment in this company returned to their pockets, while the public money,

represented by the minority shareholders, who are the majority of shareholders, their money is in — and on this market these shareholders are mostly out!

EVERY distributor-producer seeks exhibition power, through the possession of theatres, or through theatre affiliation. I believe that Zukor is responsible for the statement which reads that the control of the moving picture industry is at the box-office, and following this illumination, or revelation, Zukor set out to control theatres. I do not believe that Zukor will diminish, or imperil the position of his product in Canada through losing his control of Famous Players Canadian. That naturally appears to be this showman's thought, and at no time does it appear that Zukor has let go of his control here, even when he sold his shares, for at that period the triangle voting trust was formed; and before it was formed, who knows but that Killam may have been holding his shares in trust for Zukor; and that Zukor remained a controlling shareholder? Such things have happened in the best regulated companies; and would be a move clever enough for Zukor to manipulate.

AS FAR as Canada, or a British Film Industry is concerned, the sale of the company to Zukor, or to Fox, or to Warners, you note Warner Bros. are in the theatre game stronger and more independent than ever, Harry Warner being wise enough and financially solid enough to seize control of his company from Goldman-Sachs during the recent death of the "Paper King." The sale, as we were saying of Famous is of no consequence to the British Film Industry, since the company is already American-controlled; and since the dominant producing and theatre company of Great Britain was not concerned about letting its controlling interest go to Fox!

IF THE PLAN could have gone through for an Empire-wide Theatre company it would have meant considerable to the establishment of a British Film Industry, but with Gaumont-British gone to American Film Interest, the Hub of the Wheel is gone; and it means building a Hub again, a pretty tough job, as well as a big one!

OF COURSE these deductions are based on the premises that Gaumont British is American-controlled; there appears to be some question about the control, which has been affirmed by some; and denied by the assistant managing director of the British company. The affirmation, or denial has nothing to do with the situation here as it affects the minority shareholders.

THE DROP in the market must make some who were opposed to the sale to Gaumont British at \$75.00, wonder if the offer should not have been accepted; and if the company is likely to receive such a cash offer again. It looks as if future offers may now come in the form of exchange of stock; and what is the value of stock on this market which has had the bottom kicked out of it so hard that it hasn't a seat to sit on, or a leg to stand on. I remember that "N. L." paid over a million dollars less for the Allen chain of theatres in Canada, after the shareholders had turned down his first offer. Will History repeat itself and the minority shareholders get what they got then?

THERE is the possibility of a new chain of theatres to consider also. De Luxe Theatres, built for Talking Motion Pictures, with the new large screens, able to



## Minority Shareholder "Holding the Balance"

take care, in their equipment problem of the new film, built acoustically perfect, theatres which maintain their place as the big first run houses, able to charge top, perhaps \$2.00.

CAN YOU see this situation develop and what competition such a chain of theatres will be to other houses which will have to be remodelled, the number of which cannot be changed to fit the requirements?

THE NEW big houses will have no "deadweight" to carry, each house will carry itself; and in its first position wherever they are located. The present will be obliged to alter their first run houses, to alter them into second run grade which cannot be altered or drop some entirely, which should be dropped no matter what truth were told, since these houses are only built on to control a situation; and the profits from the old houses have to cover them!

SIX THEATRES of this kind across Canada afford a fine opportunity into the Famous Players, so whoever buys may not get such a bargain. If Famous enters even a small amount of competition and builds similar theatres, it will be a procedure to the detriment of the present value of theatres it is in control of.

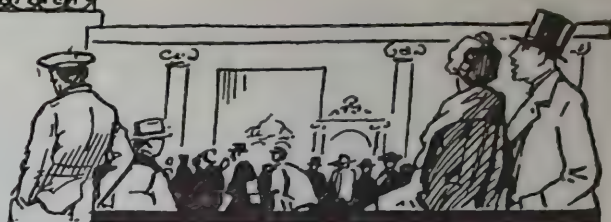
FAMOUS PLAYERS was certainly "sitting on the fence" before it rattled "the family skeleton," and gave the entire industry a look in on Canada; and an opportunity to "sound out" its value. Now with Zukor's likely to be in control, other distributor-producers are considering where they "come in." With National control, distributors felt that he played no favor to himself; he was not a producer; and even if things were not his, every company got a "look in," since Nathans' policy was to keep all companies, that was his game, to keep them alive to keep alive competition, to guarantee a quantity of quality of product; and to control prices.

WITH one producer-distributor in control, the producer-distributors are not likely to follow him blindly, or readily under control. In fact, they see several chains of theatres here. It will be a Show Business and the public, it may not be a control of Big Profits.

SOMETIME ago your editor prophesied that the "N. L." was too quiet to be quiet. Again there was a but your editor persists in seeing "N. L." still a big man in Canada, perhaps heading a chain of theatres in Canada, perhaps in Great Britain throughout the British Empire. The theatre must keep pace with the new developments. The new Picture is certainly becoming a \$2.00 entertainment and stepping into this Big Time Class fast. The man who sees the New Theatre for the New Talk will be the new Big Showman. Macaulay has said that a man should be condemned for not being in the morality of his time, but praise must be given to the profits must accrue to the man who seizes the opportunity of Time.

"N. L." is, in addition to being a Showman, a clear thinking business man. The theatre industry may call him a few tough names but they "render unto Caesar the things which are Caesar's." He built Famous strongly in Canada by surrounding himself with "picked" men in the financial world, the show world, he encouraged initiative, and he got it. The executives of the outstanding representatives, as are many of the managers. What "N. L." did he can do again.

## How Business



drawn from the theatre. The Centre, another downtown house, previously had gone open shop and is maintaining that status.

"Verdun," the special French war picture, has been released in Canada by Regal Films, Limited, silent prints only being available. It was boosted as an Armistice Day feature.

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## Ph Supremacy!!

and fitness for "Sound" use in the following among many more Theatres:

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Capitol, Brampton (Pacem)  
Park, Toronto (Western)  
Model, Toronto (De Forest)  
Eastwood, Toronto (Western)  
Christie, Toronto (Western)  
Queen's, Hamilton (Pacem)  
Empire, Hamilton (Pacem)

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# N. L. Nathanson Too Qu

## In

### De Luxe Theatres for Canada to Acc

### God of the Screen

SOME few weeks ago, or is it now in the realm of months, the Industry in Canada and the United States received a shock when N. L. Nathanson, Managing Director of the Famous Players Canadian Corp., resigned that office after an interesting discussion had taken place relative to the offer of Gaumont British to buy Famous Players Canadian.

DURING the controversy, several public statements were made, among which was voiced an objection to the sale of Famous Players to Gaumont British owing to the rumour that the British company was American-controlled.

LATER it was learned that the sale of the Canadian Co. to American-controlled interests was not the dominating objection, but that the offer of \$75.00 per share was not considered an adequate offer on a market which looked as if it might take the stock to \$90.00. This deduction was based purely on paper value, at \$75.00 the stock was \$24.00 above the "offered price at the time of the issue," and taking into consideration that this stock was originally "water," or bonus; and that at \$75.00 it had about a \$300.00 value, that it had never paid a dividend, where was the real value upon which \$75.00 was deemed insufficient?

THE ANGLE which from the Zukor standpoint, gave the Canadian Co. into the control of Gaumont British, might have been the influence which stopped the sale, for in the play of "giant against giant," in the "Battle of the Giants," it is not to be expected that Adolph Zukor would willingly agree to a sale of the Canadian Famous to William Fox. The Industry has been watching the Zukor-Fox sweepstakes for some time in other fields.

SINCE the Shareholders appear to have nothing to say in the matter, the control of the situation being in the hands of Zukor and Killam, and these two gentlemen apparently working as one, it appears as if no move will be made in connection with Famous Players Canadian, save that move which will prove agreeable to these gentlemen. It is not likely that N. L. Nathanson, who is still one of the three members of the voting trust, will agree with either of the other members who disagreed with him, to such an extent that he stepped out of the company as managing director, nor is it likely that either Zukor or Killam will agree with "N. L.," which leaves a voting trust in control of the destiny of Famous Players agreed to disagree.

NOT a very "good break" for the other shareholders; and a condition which should establish a precedent in reference to all companies in which the public "carry the baby," whereby all the shareholders should be considered on a matter as important to their interests as is the issue of the Famous controversy. If the three in trust of the voting shares of Famous are now at "loggerheads," the investment of the minority shareholders is not adequately protected, for the game which will be played now will be a game where the investment of the shareholders will not be the consideration. Power will play against power.

IT IS NOT a new game, but one well-known in the world of public companies, but that does not alter the fact that it is not a fair game. Most of the directors of Famous have had their early investment in this company returned to their pockets, while the public money,

represente revues majority reached market & utilized

EVERY screen, through the tre affilia revue the state man will ing pictu st of the theatres. es, John imperil the made losing his revue naturally that a no time d be used trol here, the triang formed, w famous ing his shenwich mained a roadway happened, "pick- a move cl emmle,

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## Fire Necessitates Making Of "Troopers Three"

Due to the fire in the Consolidated Film Laboratory which destroyed the negative of "Troopers Three," Tiffany's story of the U. S. Cavalry, a re-make of the picture will be necessary, it was announced yesterday by Grant L. Cook, Executive Vice-President of Tiffany.

David Manners will not appear in the new picture because he has been signed to play the part of Raleigh in the Tiffany - Gainsborough all-talking screen version of "Journey's End." Rex Lease will play the part in "Troopers Three" which was enacted by Manners in the original production, and Dorothy Gulliver will take the role of The Girl, replacing Mary Philbin who is bound by other contracts. Arthur Guy Empey, author of "Over The Top," wrote the story for "Troopers Three."

## James Ashmore Creelman In New York

James Ashmore Creelman, RKO's writing supervisor, who did "The Vagabond Lover" story, starring Rudy Vallee, has arrived in New York to unearth future production stories for Mr. Le Baron. He is busily engaged at the present time in looking over plays, novels and short stories submitted to RKO for their various stars such as, Bebe Daniels, Richard Dix, Rod La Rocque, Betty Compson, Olive Borden and Sally Blane.

Creelman authored "Gang War," "Wolves of the Waterfront," "Toast of the Bowery," "The Air Legion" and "Crooks Can't Win."

**London Company**





## Show Business



An unusual treat was afforded the children of Montreal on Hallowe'en to see moving pictures. This is a plain statement of fact because the laws of the Province of Quebec bar all children under 16 from any theatre where a moving picture is screened. Thousands of juveniles saw "movies" during the course of a community celebration in the open air under the auspices of a municipal association — despite the law — for the simple reason that the statute does not bar the children from seeing moving pictures outdoors.

It was the first time in a year that some of the kiddies had seen a motion picture and there was unbounded enthusiasm. The screen was fixed to the wall of a school and the show was continued for five hours with a constantly growing audience. Because of the enjoyment afforded the juveniles, the boosters are now considering open-air moving picture shows at regular intervals even during the winter months, no admission fee being charged.

Vice-Regal Patronage was extended the Centre Theatre, Ottawa, by Their Excellencies, the Governor-General of Canada and Viscountess Willingdon, when they attended a performance of "The Isle of Lost Ships." They also saw a special news reel showing incidents of the Canadian visit of Rt. Hon. Ramsay Macdonald, British Prime Minister.

Ottawa, Ontario, has a Junior Police Force comprising 27 boys who are sworn in for special duties. On the evening of November 2 they were inspected at the Police Station by Magistrate Joynt after which they paraded to the Centre Theatre where they were the guests of Manager Don Stapleton.

The Galvin Theatre, Ottawa, is the second local house in recent weeks to declare "open shop" against organized theatre employees and the union stage crew has with-

drawn from the theatre. The Centre, another downtown house, previously had gone open shop and is maintaining that status.

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Gayety, Collingwood (Pacent)  
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Odeon, Toronto (De Forest)  
Prince of Wales, Toronto (Western)  
Kenilworth, Hamilton (Pacent)  
Doric, Toronto (Cinephone)

Palace, London (De Forest)  
Capitol, Brampton (Pacent)  
Park, Toronto (Western)  
Model, Toronto (De Forest)  
Eastwood, Toronto (Western)  
Christie, Toronto (Western)  
Queen's, Hamilton (Pacent)  
Empire, Hamilton (Pacent)

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# Round About the Studios

Work has been started in Hollywood on Tiffany's all-color production "Mam-ba," with Jean Hersholt, Eleanor Boardman and Ralph Forbes heading the cast. Two hundred black men from Africa, trained by German military experts, will be seen and heard in the picture, which is to be an all-talking production; also the Bilbrew Male Chorus, which was heard in "Hearts in Dixie" and "Show Boat."

"Mammy" is Al Jolson's fourth Vitaphone picture and is predicted by the producers to surpass in entertainment value even "The Jazz Singer," "The Singing Fool," or "Say It With Songs."

Four more players have been added to the cast of "All Quiet on the Western Front," which Lewis Milestone will place in production next Monday, November 11, at eleven o'clock, the exact hour of the Armistice. The four are Allen Lane, who will play Leer, Pat Collins, who plays Hans, Harold Goodwin, who plays Detering, and William Irving, Ginger.

Laurel and Hardy have completed their work in the Metro-Goldwyn-Mayer feature, "The Rogue's Song," starring Lawrence Tibbett. Tibbett has gone to New York for the current Metropolitan Opera season, and the two comedians have returned to the Hal Roach Studio to prepare for their next two-reel talking comedy.

Ruth Chatterton will be directed in her next starring picture, a film version of Timothy Shea's best selling novel, "Sarah and Son," by Dorothy Arzner, Paramount's only woman director. Miss Chatterton will make this all-talking picture at the Paramount West Coast studios, where she will go as soon as she has completed her current picture, "The Laughing Lady," in which she is at present appearing with Clive Brook at the Long Island studio. Fredric March, who has lately been completing "The Marriage Playground" with Mary Brian, will have the chief masculine role opposite Miss Chatterton.



Ricardo Cortez, appearing in "Midstream" for Tiffany.



"The Rogue's Song," starring Stan Laurel and Oliver Hardy, has just been completed, and is being released by M-G-M.

Ian MacLaren will play the part of Lieutenant Osborne in Tiffany-Gainsborough's all-talking screen version of "Journey's End," it was announced yesterday. David Manners, new to stage and screen and considered a decided "find," will be seen as Second Lieutenant Raleigh, while Billy Bevan will appear as Second Lieutenant Trotter, and Charles Gerrard as Private Mason.

John Barrymore recently finished his second Vitaphone talking picture, "The Man," for Warner Bros.

The French Revolution was re-fought at Universal City last Sunday. Five thousand moving picture extras singing the Marseillaise and three modern compositions by Charles Wakefield Cadman, mobbed, sacked, burned and slew the French nobility and royalties to the taste of Dr. Paul Fejos, who is directing the super film which Universal is so far calling "La Marseillaise." Laura La Plante and John Boles star in this feature.

The Helen Morgan bob, the distinctive coiffure which the queen of "blue" singers has made famous on Broadway, will be seen on the screen for the first time in "The River Inn," her current all-talking picture which is now in production at the Paramount Long Island Studio.

Fred Scott, who plays and sings the leading role in "The Grand Parade," is a young concert singer who makes his film debut in this role. Helen Twelvetrees has the leading feminine characterization.

Richard Arlen will be elevated to motion picture stardom at the rate of sixty miles an hour according to an announcement by Jesse L. Lasky, first vice-president of Paramount Famous Lasky Corporation, to the effect that the young players' initial stellar vehicle will be the first automobile racing romance to be brought to the screen with sound and dialogue.

Metro-Goldwyn-Mayer has acquired sound picture rights to the operetta, "Gypsy Love." The score of this piece is the work of Franz Lehár, renowned for "The Merry Widow," while the book was written by Dr. A. M. Willner and Robert Bodansky.

It is prophesied by those who have seen and heard previews of "The Grand Parade," that at least one new song hit will be launched with the release of this Pathe minstrel picture.

Catchy music and a beautiful lyric are said to combine in giving "Molly," one of the several songs sung by Fred Scott in this picture, all the elements which catch the public fancy.

Last week saw another exodus of Broadway entertainers toward Universal City and "The King of Jazz Revue" starring Paul Whiteman. Russell Markert and a selected troupe of his famous dancers, the Tommy Atkins Sextet with Nell O'Day, and George Chiles, international song and dance artist, will all arrive early this week to swell John Murray Anderson's first Broadway revue in moving pictures.

One hundred beautiful girls trained by Larry Ceballos appear in the ensembles of Warner Bros. Vitaphone production, "Hold Everything."

"Sun-Kissed" has been announced as the tentative title of the picture which Vilma Banky will make for Metro-Goldwyn-Mayer. Victor Seastrom will direct this film, based on an original story by Sidney Howard, and Edward Robinson, who has been appearing on the Los Angeles stage in "The Racket," will have a featured role in the production.

Taking a page from the occasional moments of mirth introduced into drama, what the director, Leo McCarey, terms "Beauty relief" intersperses the hilarious comedy of "Red Hot Rhythm," Alan Hale's forthcoming musical Pathe fun-film which will be released this month.



Anita Page, one of the many stars in M-G-M's "Hollywood Revue."



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